

KERAMIC STUDIO

Vol. IX, No. 3

SYRACUSE, NEW YORK

July, 1907



ARIETY is the spice of life." We can not resist the temptation of setting before our friends the spicy trio of letters which arrived in one mail a short time since, in order that the pleasures and rewards of catering to the china decorating public may be appreciated. Note, especially, that the conventional decorator finds that

everything is to be naturalistic and the naturalistic painter finds that KERAMIC STUDIO is given up to the conventional.

COFFEYVILLE, KANSAS.

Keramic Studio:

KERAMIC STUDIO just at hand, and I must frankly admit another disappointment. There is practically nothing in KERAMIC STUDIO for lovers of nature, who try to reproduce on china.

I hastily renewed my subscription in order to obtain the landscape in the March number, and such a looking thing as it was. Were I to paint any of these miserable studies they would never sell and my class have no time for them, and I can't blame them.

Will you exchange some of these supplements for those of other dates that I could use, and stop my subscription, which is paid one dollar in advance. I feel that I have not value received and now want something I can use in my work or my money returned.

MINNEAPOLIS, MINN.

Keramic Studio Co.:

My subscription to the KERAMIC STUDIO expired with the May number, and I have decided that I will not renew it. I have always been very much interested in the STUDIO, taking it from the first number, and would continue, only that I see from your notice that most of the designs for this year are naturalistic. I do not care for that kind of work, so the magazine would not be of much assistance to me.

BALDWIN, KANSAS.

Gentlemen:

The missing numbers from my file of KERAMIC STUDIO reached me safely. I'm glad always to talk KERAMIC STUDIO to my friends because it never disappoints them nor me. For it is always all and more than one can ever describe or recommend it as being. Each succeeding year it grows better and the designs more beautiful.

The third letter fully offsets the painful impression caused by the first two, but strange it is, that in trying to please everyone, we so succeed in "mixing these babies up" that each one thinks the other is the favored one.

If one may be allowed to paraphrase the words of the immortal Lincoln, "We may please some of the people all the time, all of the people some of the time, but we may not hope to please all of the people all of the time."

As a matter of fact, if all our subscribers would take pains to be fair, they would find that since giving the specially edited numbers by conventional decorators we have devoted the alternate numbers to the naturalistic and when we come to the naturalistic special numbers we shall devote the alternates to the conventional. These same ladies who are so inconsiderate as to expect that every single design in KERAMIC STUDIO must be suited to their taste only and no other taste to be considered, would be horrified if any one should suspect them of being desirous of partaking of a feast of the particular goodies which please them most while the balance of the invited guests should go hungry. Because they prefer pickles and cheese, may not those whose stomachs rebel against these particular dainties regale

themselves on sweetmeats and honey? Or, must they sit around like skeletons at the feast while my lady naturalistic or my lady conventional has it all her own way. Fie! Fie! Play fair. Turn and turn about.

+

To day we reintroduce our readers to the designs of Mrs. Marie Crilley Wilson, of Rye, N. Y., one of the cleverest of the younger workers. We are inclined to think there is variety enough to suit every taste.

+

There were but three prizes given in the Class Room Competition Articles on Flower Painting: Mrs. M. Thomas Sisk, special prize, \$10.00; Mrs. A. Seymour Mundy, first prize, \$5.00; Miss Sydney Scott Lewis, second prize, \$4.00. There were no other articles which added any information not included in these three articles.

* *

LUSTRES IN A REDUCING ATMOSPHERE

Lustres or iridescent metallic deposits used by decorators in overglaze decoration have never given very satisfactory results. The deposit is quite superficial and the colors lack the soft and mellow quality of the old Hispano-Moresque and Italian lustres. The reason is that the latter were obtained by an entirely different process; they were produced in a reducing atmosphere at a very low temperature, only 650°C or cone 020. The famous old lustres are to-day reproduced in many European factories, the most conspicuous example being the beautiful work done at the Lancastrian Pottery, England, with designs by Lewis F. Day and Walter Crane. They are produced at Golfe Juan and Vallauris in France, by the Hungarian potter, Szolnay, and in many other potteries. The Doulton red is very likely nothing but a repetition or a modification of the famous ruby red lustre of Giorgio Andreoli. There is no secret about the production of these beautiful metallic deposits. In one of the coming issues of KERAMIC STUDIO we will begin the publication of a French treatise on the subject by M. L. Franchet, giving simple formulas for the reproduction of all the old lustre effects, the Hispano-Moresque lustres, the ruby red of Giorgio Andreoli, the yellow and golden tones of Deruta, also explaining in a thorough and practical manner how the firing should be done. This will be of great interest to pottery students who do not care to reach high temperatures in their kilns. The work can easily be done in the studio.

* *

CLUB NOTE

At the last meeting of the California Keramic Club the following officers were elected for the ensuing year. Mrs. M. N. Arndt, president; Mrs. J. Peltier, first vice-president; Mrs. R. V. Bateman, second vice-president; Mrs. P. W. Clay, secretary; Miss Helen O'Malley, treasurer.

Our club at present has the largest membership enrolled on its books and is in the best financial condition that it has ever had since our club was formed years ago.

MINNIE C. TAYLOR, Retiring President.

KERAMIC STUDIO

CLASS ROOM—FLOWER PAINTING

First Prize, Anne Seymour Mundy

There is no better way to learn to paint flowers than to study the flowers themselves, considering first their general lines, and in the following order: Masses of light and dark, common or characteristic detail, to what form in china each flower is adapted and lastly the color scheme.

No matter how beautiful the harmony of color, if the lines and spotting are bad, the flower form on a shape which distorts it, and the violet stems have blackberry "prickers," the design has not been carefully thought out, and the result will not bear criticism as a work of art, and criticism is the motor power of conscientious workers.

DON'T PAINT FIRST.

Don't draw, but study. Many people have a mistaken idea that "sketching" is the prime factor in flower painting. Know the flower first in every detail, just how many petals, what possible colors, and whether the same color inside and out; how the centers look, what color the stamens are when young or old; how the flower joins the stem; whether the stem is curved or upright, smooth or fuzzy; whether the thorns are long, short or broad, or there are none at all; then the foliage; whether the leaves are separate or in clusters, the characteristic color, light or dark; the veins, whether running from the base of the leaf or from the mid-rib. When all these little points are mastered and the flower, with its surroundings, may be seen in imagination, something may be done in flower painting and not before.

STUDY OUT OF DOORS.

It is true, as has been said before that more good work may be done in a hammock in summer time studying the flowers and vines and thinking about them till they become a lasting possession, than many months of work in winter with other people's studies, no matter how accurate the illustrations.

PRESERVE FLOWERS.

Flowers may be kept quite life like by sifting dry sand around them, being careful to keep the flowers and foliage in natural position, and when immersed in it, leave them until thoroughly dried out.

Take them out carefully and hang head downward by cord or tape from hooks under the shelves of a cabinet arranged for the purpose.

Flowers may also be pressed and dried, and kept after mounting in book form, and while they may lose their color, if properly labeled, and a helpful memorandum attached to the branch of each specimen, it will materially assist, when study from the fresh flowers or fruit is out of the question.

It is nice to think about it early and begin with the very first flowers which come with the approach of Spring and see how many you may add to your collection!

PAINTING FLOWERS.

Whatever may be the method in charcoal or water-colors, the writer believes that in china the flower should be so in mind and idealized, that all studies should be banished and the attempt, at least, made to paint the flower from memory.

There is a freedom, a swing, a snap, to designs worked out from memory which could never come from the hampered thoughts confined to studies, or even to the real flowers.

So, know the flower first, then idealize, finally paint it.

You will get to love those dear little buds, the tender bits of color, the characteristic curves of each little life and they will become truly alive at last, at your magic touch. Of course it will not be "magic", but to the superficial student who has not "gotten into the spirit," it may seem so.

If we may be allowed to think of flower painting in its relation to china in a human way, we may consider porcelains as the parents, and flowers as the children, and while subordinate to their elders, intended to bring out more clearly their lines and graces.

So the tall and graceful daffodil is claimed by the straight and slender mother vase; the modest little violets, not thrown here and there, each by itself to die or live in isolation, but bunched cosily together, caressing the low and rounding cheek of a broad mamma vase.

Remember to put only those flowers and pieces of china together which seem related by family "lines" or "curves" or just enough contrast to relieve the monotony.

There should be no unexpected guests in decoration so choose only those flowers which may live all their lives in harmony, without a jar of discord.

Think with what reverence and love we may look down upon these little creatures of our study and imagination; and if we may be allowed to put on the "crowning glory", color, which shall make them live forever, let us look well to it, that every line be in harmony with the china, realizing that while beauty of color or "life" may be independent of form, yet it is only perfect, when associated with its proper china family.

CHINA TO WHICH VARIOUS FLOWERS ARE ADAPTED.

Roses.

"American Beauty Roses"—or stiff stemmed cultivated kinds, to tall shaft vases or long panels for the drawing room.

Other cultivated varieties to vases, and ornaments more for formal or festive occasion.

Smaller roses, for dessert sets, guest room sets, bonbon dishes, small vases and Louis XIV candelabra.

Miniature roses, if painted softly enough, to luncheon or tea sets, or even formal dinner sets (Louis XIV) and buttons.

Wild roses for less formal occasions, for the country home or summer cottage, for table ferneries, breakfast service, particularly in summer time.

Violets.

To low round vases, ferneries, small jars, bowls, dresser sets, five o'clock tea sets and buttons.

Daffodils.

To plain, tall slender vases, long panels, certain kinds of tall jugs for flowers.

Nasturtiums.

To salad bowls, salad plates, sandwich sets, bread and butter plates, cold meat or luncheon platter, pickle dishes where glass is not used. Glass preferable to china for pickles and olives.

Geraniums

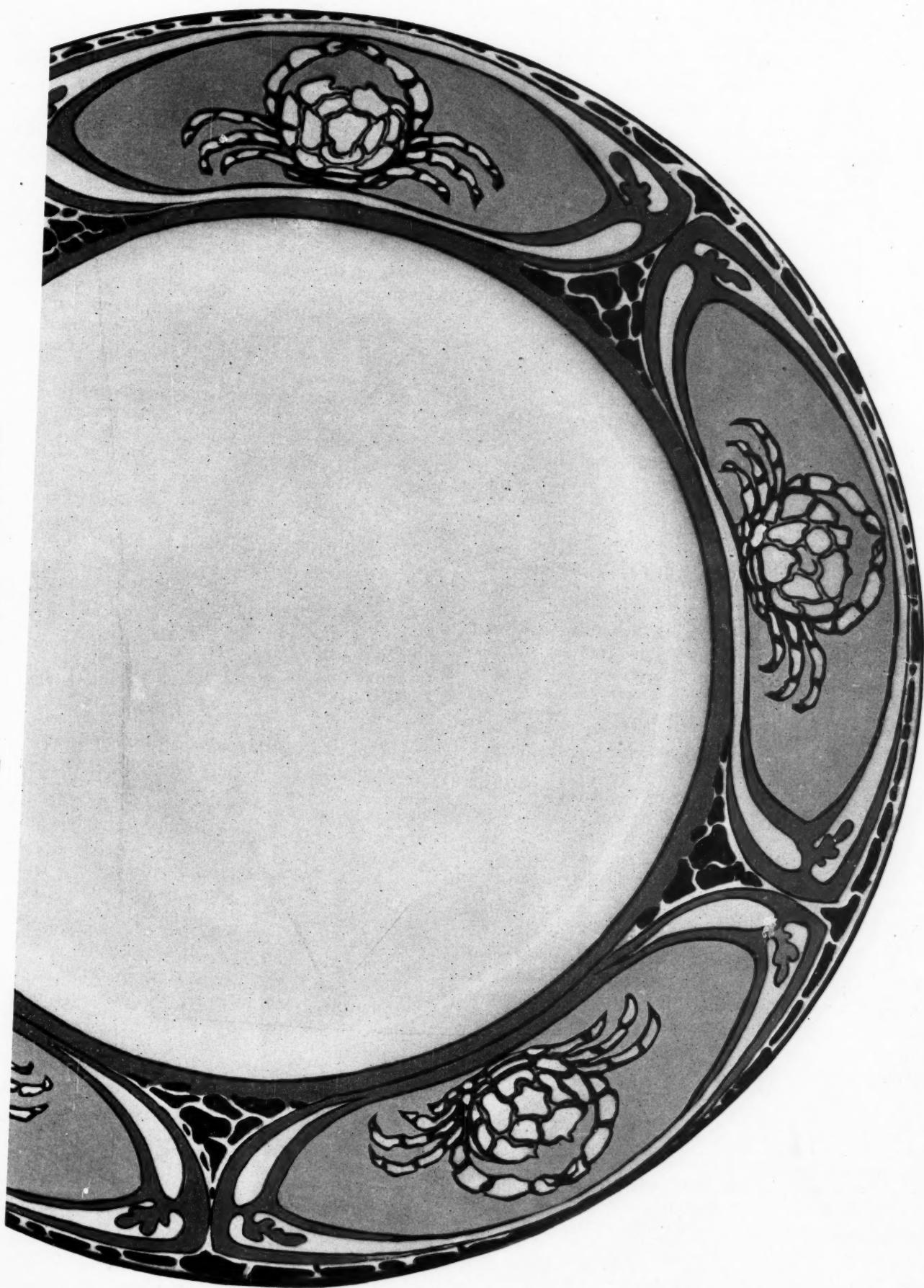
To ferneries, jardinières, certain kinds of vases and plaques.

Pansies

To library or writing desk set, also for guest room china, certain vases and buttons.

For-get-me-nots

To a child's or young girl's room, "heart party" prizes, baby mugs, baby pins, buttons.



CRAB DESIGN FOR FISH OR OYSTER PLATE

(Treatment page 58)

KERAMIC STUDIO

General color adaptability.

For sunny rooms, use pale pink, violet and purple flowers if combined with rich cool greens; white or blue flowers, with blue background.

For darker rooms, use pink, crimson, yellow orange or red on china.

TECHNICAL INSTRUCTION.

White roses—Use Yellow, Black, Grey for Flowers, Peach Blossom (Marsching's), Grey Green, Apple Green, Moss Green, Brown Green, Shading Green, Deep Blue Green, Violet, Copenhagen Blue and Yellow Brown.

Pink roses—Never use pink in first fire unless a "one fire" miniature rose, but paint with Bischoff's Ashes of Roses and little Purple Black, washing Pink over the last time. Colors otherwise same as white roses.

Crimson roses—Use Peach Blossom, Roman Purple, Ruby, Black, Finishing Brown, Banding Blue, Copenhagen Blue, Violet No. 2, Pansy Purple, Apple, Moss, Royal, Brown Green, Shading Green, Yellow Brown.

Violets.

White, pink, blue violet, purple violets, yellow violets, double violets.

Colors—Yellow, Black, Peach Blossom, Deep Blue Green, Violet No. 2, Light Violet Gold, Pansy Purple, Banding Blue, Aztec Blue with Greens and Yellow Brown as for roses. Remember in mixing Black for deep shades to use one-fifth Black with Violet No. 2 or Aztec, also to use Pansy Purple sparingly, and in combining Blues with Purple for Violets to use more Blue or more Violet but *never* mixed in equal proportions.

Use Violet No. 2 and Black for "whiskers" and sometimes touch of Pompadour or Yellow Red for "eye" or center.

Daffodils.

Mixing Yellow and little Black on lower petals; Imperial Ivory, Albert Yellow, Yellow Brown, and Black for centers.

Keep foliage in cool blue greens and keep line treatment simple by long sure strokes of grey greens for first firing, tint for second fire and accents the third fire.

Use Apple, Moss, Royal and Brown Greens, little Shading Green, Chocolate and Finishing Brown, according to color scheme whether green or brown.

Nasturtiums.

Flowers—Use Albert or Silver Yellow, Yellow Brown, Yellow Red, Black, Capucine Pompadour, Blood Red, according to shade desired. Keep greens light, and cool in leaves, take veins out instead of painting in; use Apple, Moss, Royal Brown Green sparingly. Shading Green, Deep Blue Green and Yellow Brown in shadows.

Geraniums.

White, pink or red—Same colors as for roses; better painted out of background so that clusters may look soft. Mass the tints, which should be rich and dark to balance such large flower clusters and leaves, taking out lights such as petals and edges of flowers and leaves. Don't let it get finicky. Keep broad feeling.

Pansies.

Yellow pansies with Yellow Brown to rich Deep Brown background and some warm Greens.

Purple pansies: use Deep Blue Green, Violet No. 1, Violet No. 2, Shading Violet sparingly, Copenhagen Blue

and Black. Lovely kept in blue and violet tones or with soft Yellow Brown and Grey Greens.

Forget-me-nots.

Use Apple and Deep Blue Green; much prettier than clear Deep Blue Green; soft touches of Copenhagen Blue and Creamy Yellow in background. Apple, Moss, little Brown or Shading Green in foliage.

Other Flowers.

White flowers with blue background (Pale Blue shading into Copenhagen) rich and dark under the white flowers, is particularly cool and beautiful for light room. Yellow should come in centers or central background. Tone pink flowers with Apple Green.

Make color schemes as simple as possible and after deciding on lines of flower with the china form, either make background of simple harmonious tones, indicating the light and dark spotting, and take flowers out, or else paint flowers and foliage "clear and crisp" leaving tint for second fire and then dusting to throw back flowers or leaves to get desired depth and richness.

Yellow flowers are particularly beautiful for chocolate set and Imperial Ivory a soft yellow with depth to give rich, *not raw*, tone. Yellow Red, Chocolate and Finishing Brown for background. Flux Chocolate and Finish Brown one-seventh for last firing only.

Blood Red is rich and nice for all red things—particularly in Japanese effects.

Miniature flowers should be done for last firing after tints and gold are perfect. Do softly but put in a few crisp touches. They will look much clearer and better if not worked up too much. White in combination is also better for miniature flowers, also fine gold traceries to give a dainty look. They are particularly appropriate for very thin, fine pieces and enhance the beauty of a dainty bit of porcelain.

CONCLUSION.

These thoughts have been for naturalistic treatment which may be kept good in composition and color. By thinking and studying the suitableness of each flower to its use on china, naturalistic work should increase our joy in the simple classical lines of good conventional designs, and vice versa.

A study of color used in old rugs, the paintings of old masters, of Japanese prints, will help to cultivate the sense of appreciation of fine color tones.

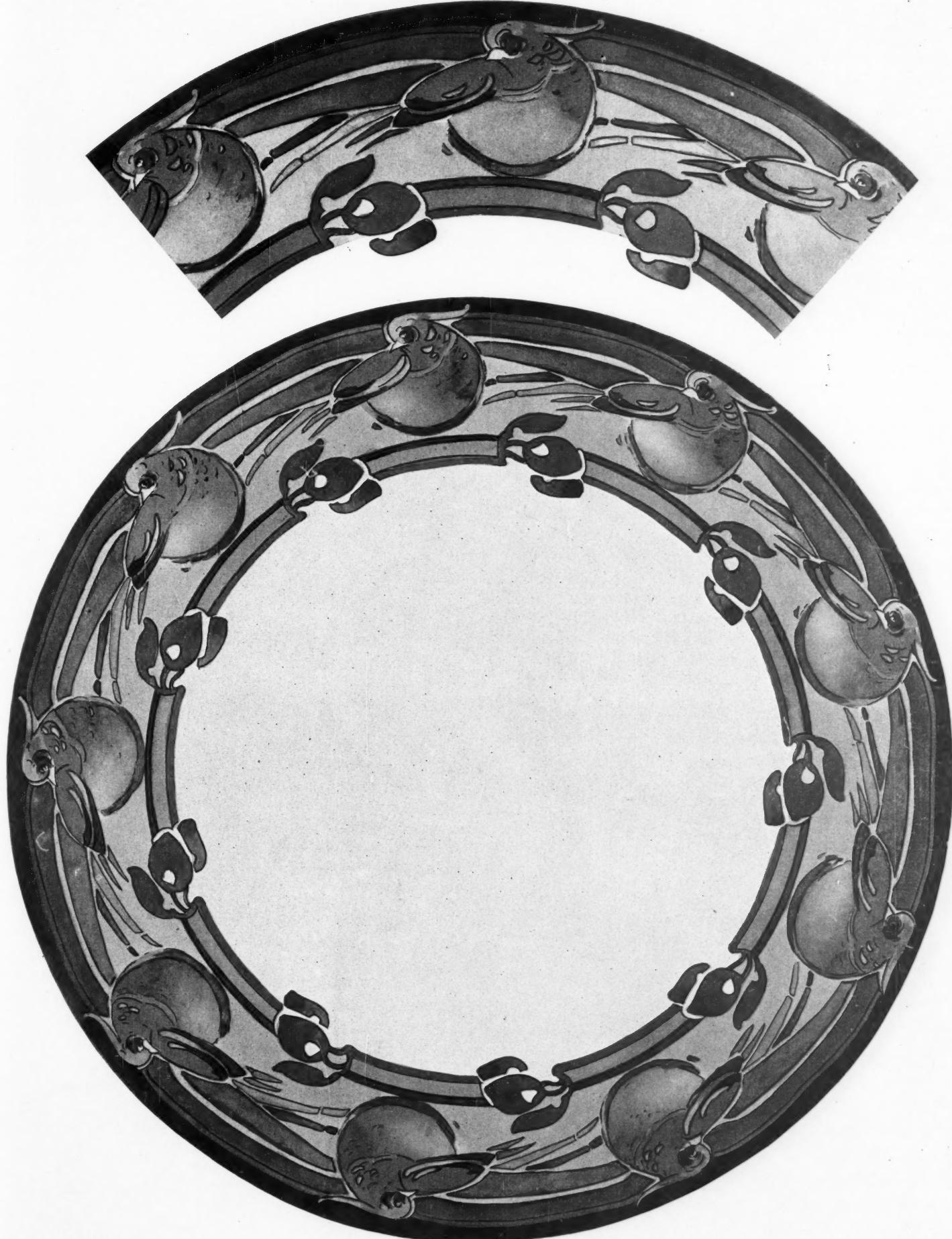
Work in monochrome is good to develop a knowledge of tones and shades of each color.

Harmony and contrast learned from monochrome or one-color-work will cultivate the eye and help it to detect at once whether "high light," "middle light", or "low dark" is the tone or shade needed to prevent monotony.

SUMMARY.**FIVE POINTS TO BE CONSIDERED.**

1. What are the decorative values of "line" in flowers and growth; that is, branches, stems, etc.
2. What is the relative value of light and dark masses or "Notan".
3. Characteristic detail.
4. To what china forms are certain flowers adapted.
5. What color schemes suitable.

Notice that color comes last. It is the subtle something which brings all else into harmony. It is the spirit, the soul, the life.



(Treatment page 58)

BIRD DESIGN FOR GAME PLATE



BORDER—CONVENTIONALIZED FEATHER



In every art, craft, or science there are a few elementary rules and facts, which, being thoroughly learned and mastered, are of inestimable value, and are in fact vital to the success or failure of the student.

This we may call the theoretical part and is the accumulative result of the best work, study and experience of those who have gone before.

The practical part is necessarily acquired only by experience and experiment and is the personal working out and the acquiring to one's self the knowledge contained in the theoretical principles.

This as a preface to an item of advice, that in the ceramic art one should begin at the beginning, and the beginning, to my mind, is draughtsmanship, which is too seldom exploited in the china decorating studio.

Draughtsmanship is important, more especially so in the so-called conventional work and the lack of instruction therein is the principal reason for the discouragement of the occasional worker in this line.

Care must be taken to have a clear, well drawn and smooth outline. Do not think to cover up or detract attention from a poorly executed outline by your color scheme, no matter how beautiful and harmonious it may be it will not correct the defect. No amount of color can make a design if the drawing be bad.

On the other hand, a perfect outline will often take away or subordinate the effect of an insipid color scheme.

This is the key to the successful execution and application of a conventional design.

Among the very few things that need be written about, one is the handling of the brush. Strength of muscle in any degree is not a requisite, the nerve should control. To produce the best results nothing more than the mere weight of the brush is necessary.

In this manner one can in time actually feel with the point of the brush, and then it is that individuality will appear in the work, which I think should be striven for. It means something more than technique, however perfect that may be.

There are few practical hints or suggestions that can be intelligibly followed when reduced to writing, the practical part is acquired mostly from personal experience and, to amount to much, must necessarily be. You can learn

more from your mistakes than from others' perfections. As, in writing, the hardest thing is to find something to write about, so in ceramics the hardest part is to find a subject to paint about.

A brief course in designing will increase the pleasure in the work and the efficiency of the student, and then you will find that the "copy" grows on every tree, can be found on the streets, in coffee grounds and tea leaves, in and about the house, at home and abroad.

MARIE CRILLEY WILSON



CONVENTIONALIZED FEATHER

BACKGROUND, delicate wash of Brown Green; tip of feather, Delft Blue; the remaining portion, Brown Green two-thirds, Grey Green one third.



VIOLET STUDY (Supplement)

Make a careful drawing of flowers and leaves of center group. Then impress on china panel, using graphite impression paper for this.

The palette for violet shades is, Violet No. 1 and No. 2, Royal Purple and Deep Blue Green and a very little touch of Shading Brown. Ivory Yellow, very light, in center petal and very delicately traced veins of Shading Brown with a touch of Black.

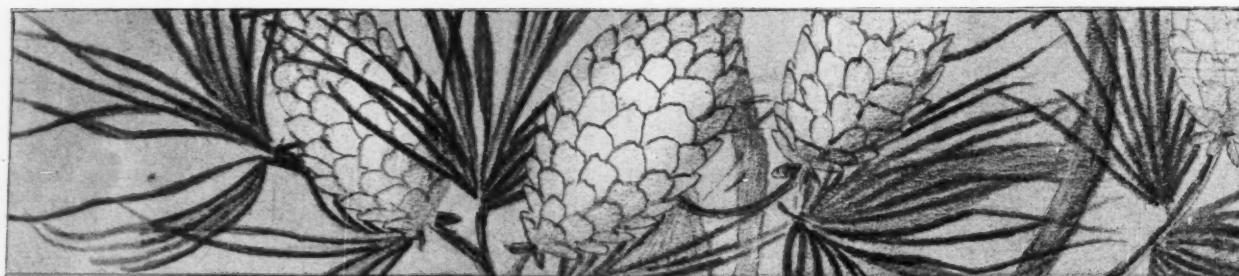
For leaves use Shading Green and Brown Green and Russian Green and for lights a little Yellow Green and Yellow Brown.

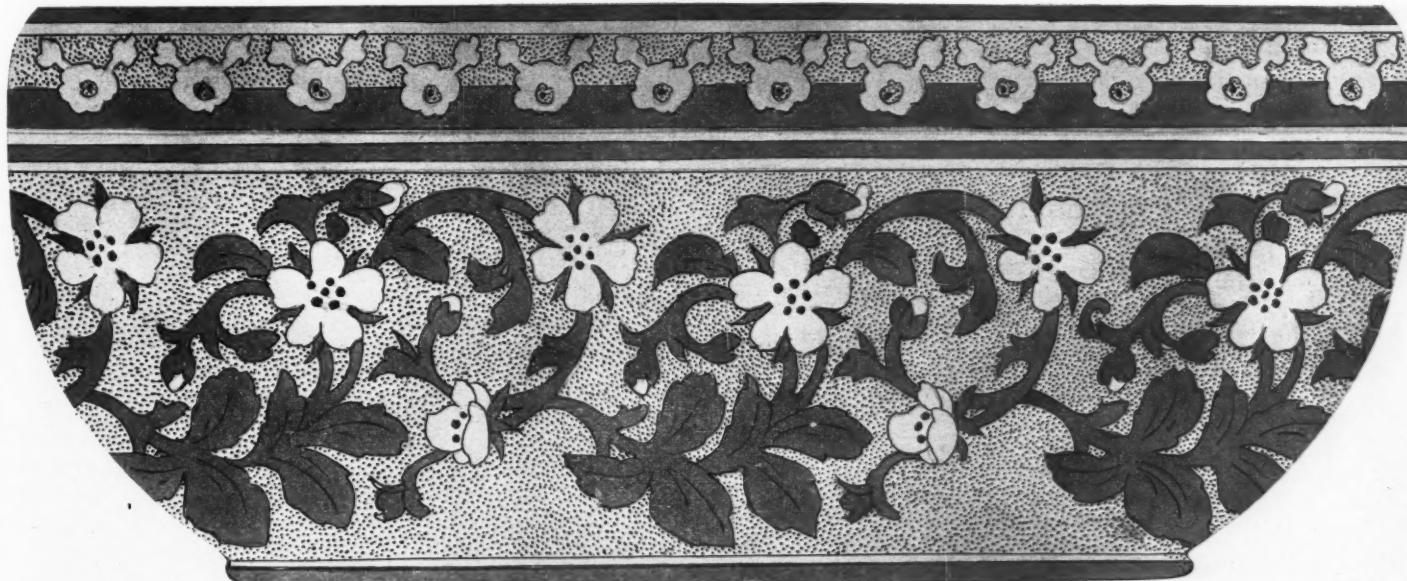
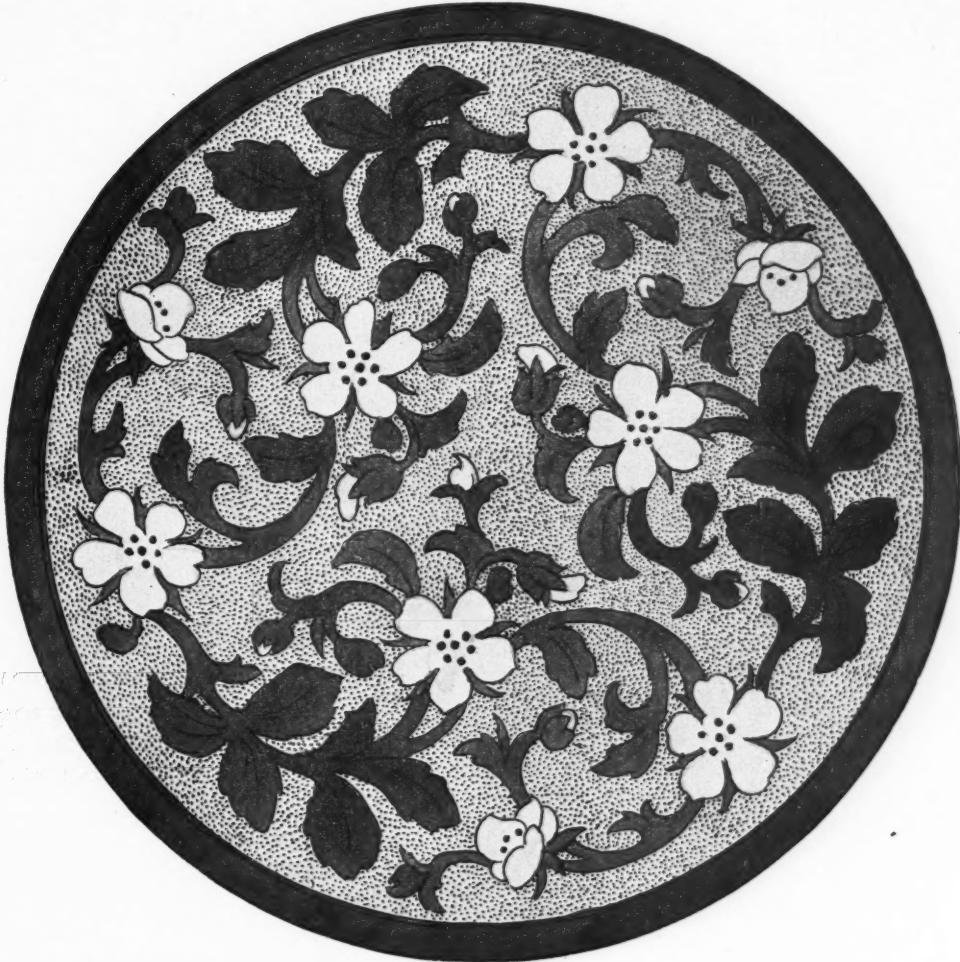
Combine these colors to make a successful interpretation of the whole.

Paint centre group rather delicately for first firing, leaving out any accentuation and the details for second and third firings.

Having painted center flowers and leaves only, and leaving violets in shadow, proceed with background tint, which must be very liquid. For this use Pearl Grey and just a suspicion of Grey Green. After padding this very evenly, when nearly dry, dust with Ivory glaze.

When this has been fired finish your centre violets and leaves and over your background paint remainder of design which is in shadow. Make this of a warmer tone; draw the flowers and leaves with your brush, the outline will be soft and the appearance of having been labored over will be spared.





TEAPOT STAND AND BOWL, WILD STRAWBERRY BLOSSOMS

LEAVES, all grey portions, Green enamel. Flowers and white design in small border of bowl, in White enamel. Center of flowers, in Lemon Yellow. Background, cover the entire background with gold dots.

Blue enamel can be substituted for the white, but the green and gold is especially refreshing.

This treatment is for *flat* enamels.

The teapot stand can be used for strawberry plates, or would make an attractive cover for a bonbon dish or puff-box.

The small border at top of bowl can be used to decorate lower part of box.

KERAMIC STUDIO



FISH PLATE, CRAB MOTIF
(See full size drawing page 53)

BE very careful to get a correct outline of this design. Do not weary in trying until a satisfactory outline is obtained, as the charm of conventional designs lies in the beauty of outline.

Outline—Use Blood Red in powder form, mix with sugar water and apply with a crow quill pen.

Background, space behind crab—Equal parts Blood Red and Yellow Red; paint this smoothly and evenly.

For white spaces leave the white china.

The design is all of gold.

For dark grey portion between gold spots joining units of design, and for outer band of plate, use Blood Red; by repeated paintings make this color rich and deep in tone.



SMALL SCENERY IN PANELS

THIS design is suitable for a stein or small vase, repeating large and small panels twice.

The base may be of some solid color that suits the decorator's fancy.

For sky and small light portions between trees, use one-half Banding Blue and Blue Green; paint this delicately but let it be brilliant.

Roof of little building may be of Pompadour with a little Black.

Cover house with wash of Grey.

Trees, Brown Green, Shading Green and Russian Green, and the grass of the same color but lighter in tone.

Apple trees in blossom, use Pompadour and Yellow Brown and wash it so delicately as to appear almost white.



LANDSCAPE CONVENTIONALIZED FROM THE NATURALISTIC ONE

FOLIAGE, Shading Green, Brown Green and Russian Green. Grass, two parts Sea Green, two parts Grey for Flesh, one part Copenhagen Blue. For trunks of trees and places in road which are not in shadow and for the fence, use two parts of Violet No. 2 and one part Blood Red (much lighter in tone in the road than for trees.)

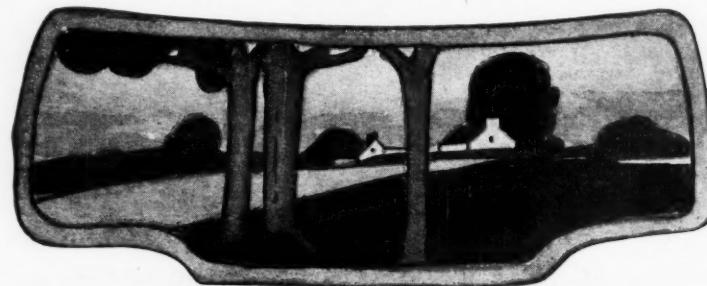
The tree trunks must be dark and rich to harmonize with depth of tone in foliage.

House, a brown grey made of equal parts of Shading Brown and Grey for Flesh. Bushes bordering house, Yellow Brown one-seventh, and Yellow Red six-sevenths, very delicate. Sky, three parts Yellow Brown, one part Brown Green; Yellow Red near horizon.

Second firing—Cover entire design with tinting oil colored with one part Meissen Brown, one part Brown Green, two parts Yellow Brown, pad well. Set aside for twenty-four hours, then dust with Grey for Flesh.

Third firing—Retouch with same colors used in first firing and outline with strong black line.

I have not given a color scheme in water colors for the original from which the above is taken because I did not think it within the province of the magazine.



SCENERY, MEDALLION SHAPE

FOR trees, Shading Green one part, Brown Green three parts; grass, two parts Sea Green, one part Brown Green; road and trees, Gold Grey (very light); sky, Albert Yellow (a very light wash) and for the little cloud effect use Yellow Red. Mix with medium and a little clove oil.

This little design can be arranged with good effect on a stein or hot water pot, and for a border will need to be repeated about three times.



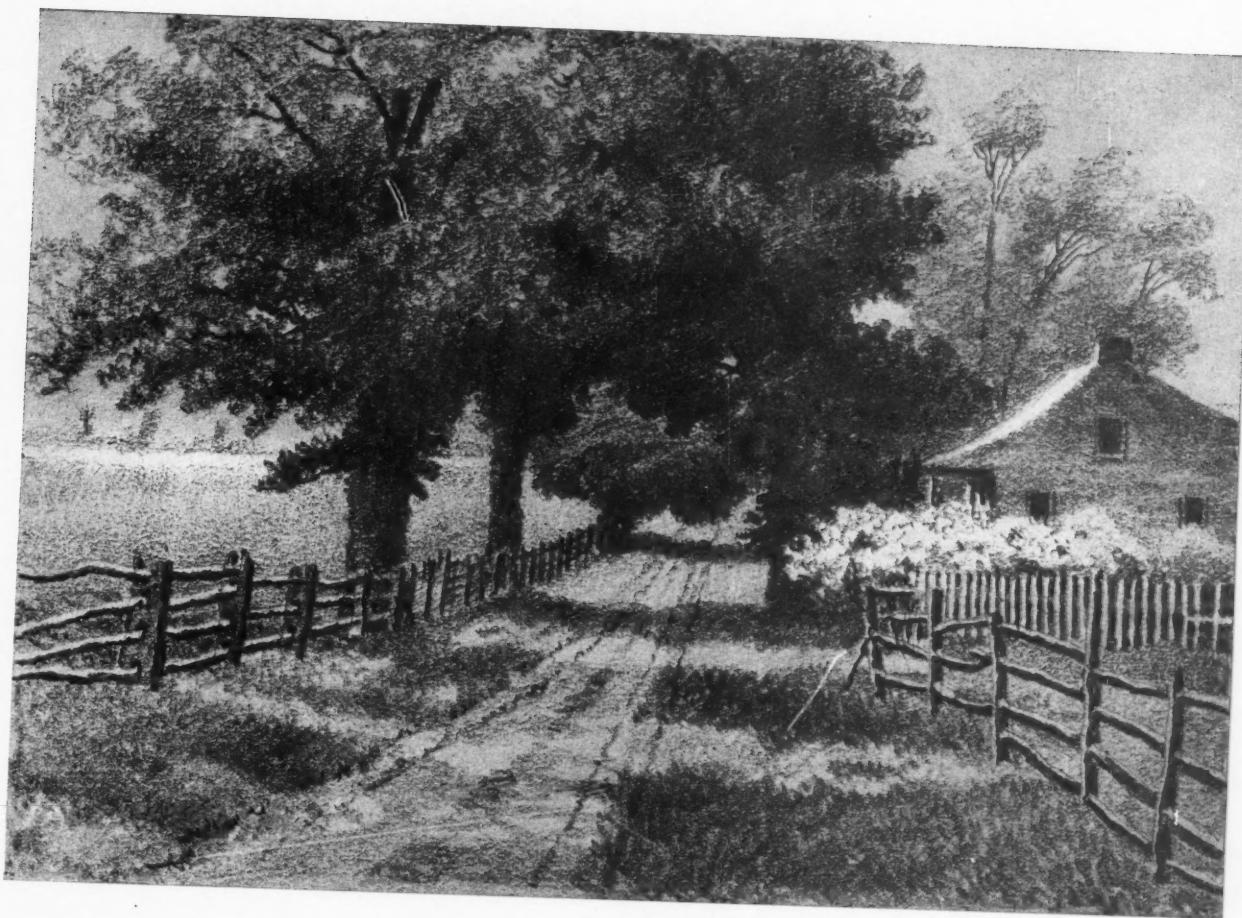
PLATE, BIRDS (Page 55)

OUTER band of plate, six-sevenths Copenhagen Blue and one-seventh Banding Blue. Leave a white space and make second band either of green made of Sea Green and Shading Green, or of gold. Tail of bird, six-sevenths Copenhagen Blue and one-seventh Banding Blue. Head of bird, a touch of Dark Blue. Breast, just a suggestion of cream color, shading into a deep blue green, which can be softened by a little grey in the second firing if it is too harsh. Leaf form, which makes inner band, of Sea Green and Shading Green. Outline in Black. Wash over entire border with tinting oil to which is added a little Brown Green and in twenty-four hours dust with Pearl Grey. This will harmonize the whole.

The color scheme given for cup and saucer, boat motif, can also be used.

KERAMIC STUDIO

59



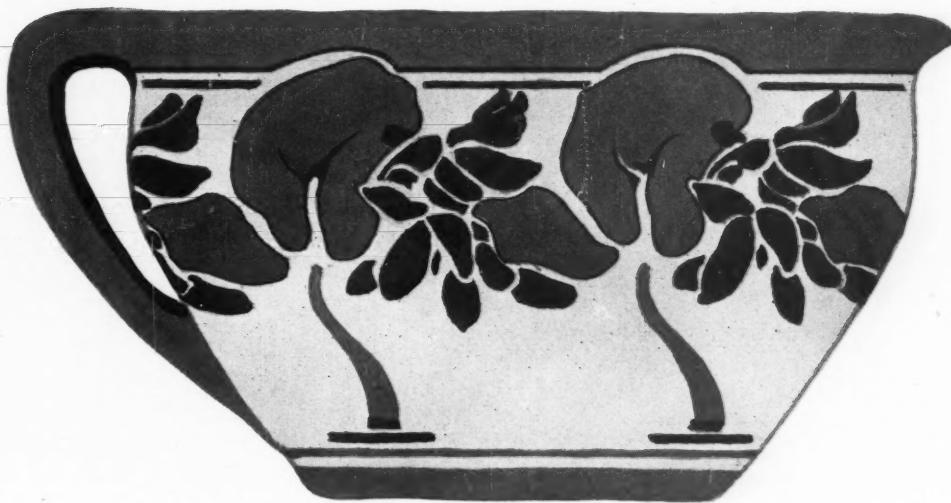
COUNTRY ROAD SKETCH



LANDSCAPE CONVENTIONALIZED FROM ABOVE



VIOLET DESIGN FOR PLATE



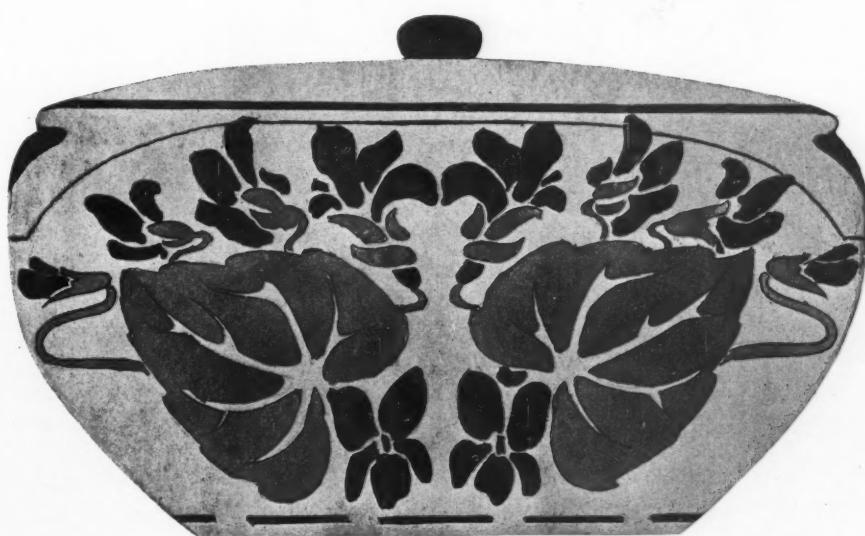
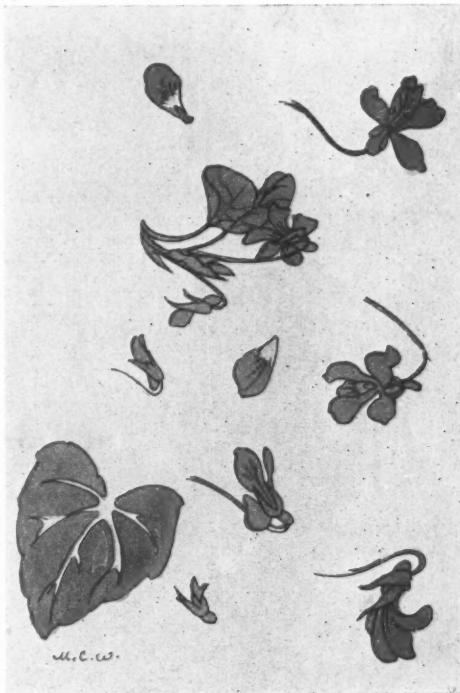
VIOLET DESIGN FOR CREAMER

VIOLETS

FOR naturalistic coloring, background, flowers and leaf form, the same as colored study (supplement).

After last firing cover entire piece of china with tinting oil, pad thoroughly and after standing about 10 hours (the china) dust with equal parts of Ivory glaze and Pearl Grey, by which process the work will be softened and harmonized.

The monochrome effect can be used which is given in grey blue for cup and saucer, boat motif, or green color scheme for sunflower or violets in flat Blue enamel to which a little Ruby is added to give it a violet tone; green for leaves, and for background gold dots, or the same color scheme as given for sugar bowl (Trumpet vine), would be very charming.



VIOLET DESIGN FOR SUGAR BOWL

BOWL, WILD AZALEA

DESIGN in gold, outlined with Black, using a fine brush. (The Fry Art Co. have brushes which are especially adapted to this purpose.) Upper background space in Yellow Brown lustre; lower spaces in Black, or flower in Yellow Red (keep tone delicate); leaves, German Yellow Green; background, Meissen Brown, dry dust with Pearl Grey.



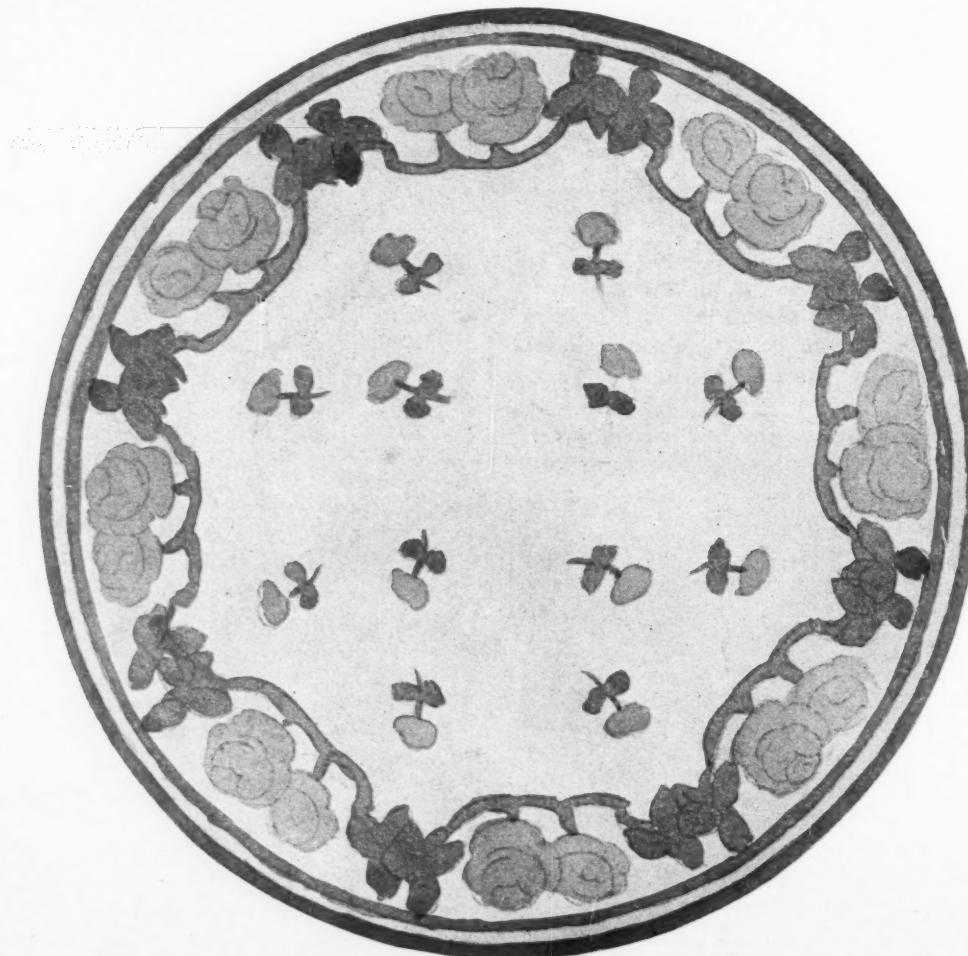
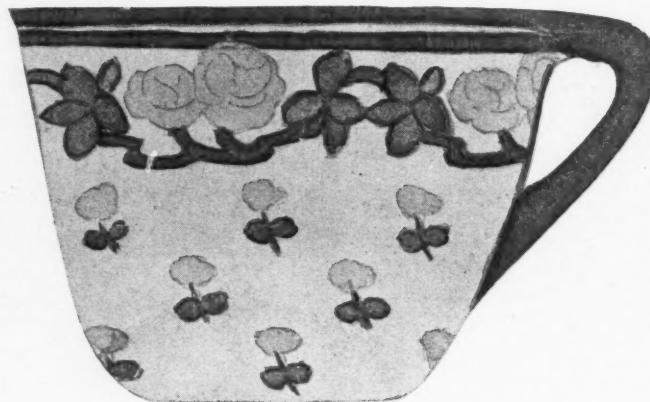
ABSTRACT BORDER FOR BOWL

BASE of bowl in Meissen Brown, dust with Pearl Grey. Design in New Green. Small portion of design in Yellow Red.



SUGAR BOWL, TRUMPET FLOWER

FOR flowers use Yellow Red, and for leaves, New Green and Pearl Grey; background of Meissen Brown in tinting oil, dust with Ivory glaze.



CUP AND SAUCER, ROSES

BOWL, BLACK-EYED SUSAN

FIRST firing—Leaves, one part Grey for Flesh, one part New Green. Outline with Grey for Flesh.

Second firing—Leaves, one part New Green, one part Brown Green. Dry dust with New Green. Use medium and clove oil.

Flowers, Yellow Brown and Lemon Yellow. Black portion, Brunswick Black, or for a more brilliant effect, Black lustre, Light and Dark Green lustre and Yellow and Orange.

For table service, make design of silver or gold.

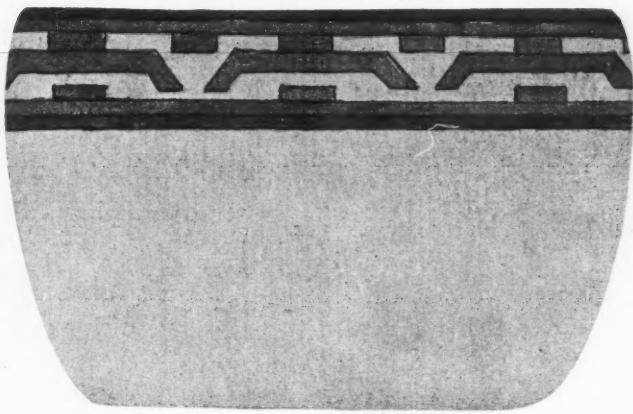
CUP AND SAUCER, ROSES

FIRST firing—Roses in Violet No. 1 and No. 2. Leaves, two-thirds Brown Green and one-third Royal Green.

Second firing—Cover entire design with tinting oil to which a small quantity of Brown Green has been added and after twenty-four hours dust with Pearl Grey. Keep this color very delicate.

Third firing—Retouch roses with Violet No. 1 and No. 2 to which a touch of Blood Red has been added.

Stems and leaves are to be deepened with color used in first firing.



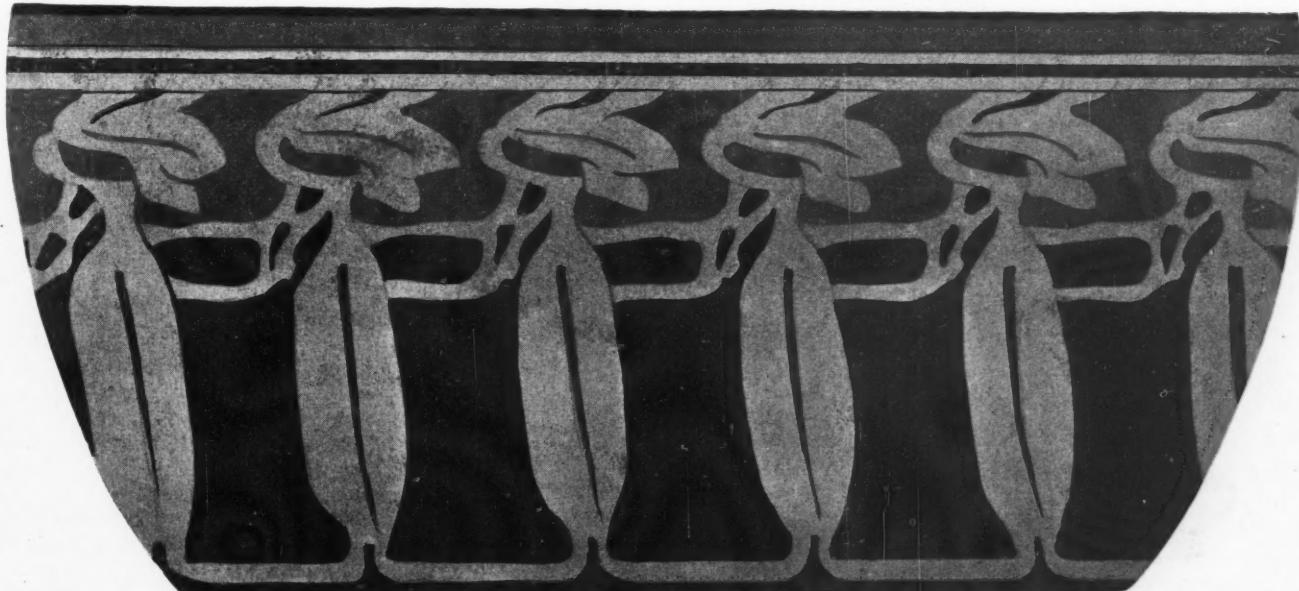
ABSTRACT BORDER FOR BOWL



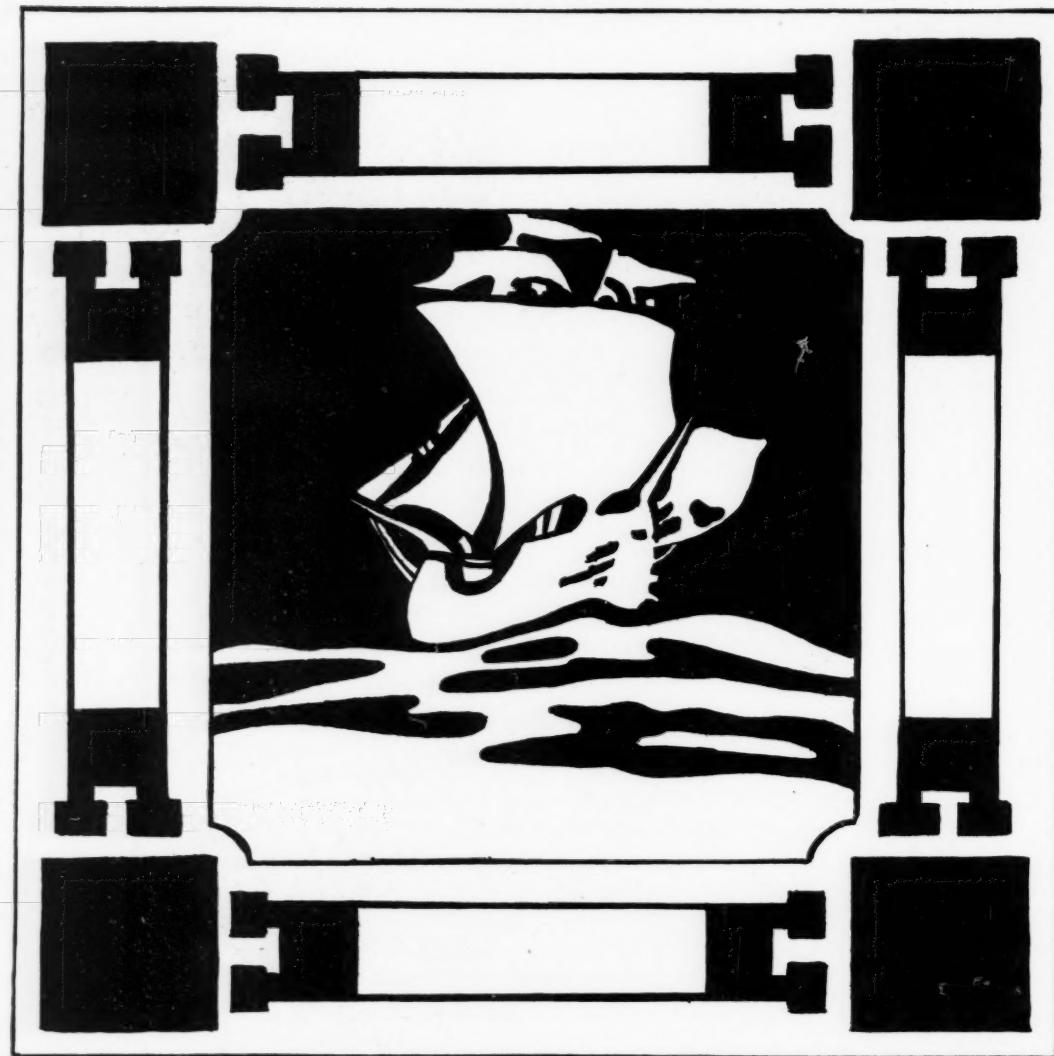
DESIGN OF BLACK-EYED SUSAN FOR BOWL



TRUMPET FLOWER DESIGN FOR BOWL



BOWL, WILD AZALEA



DESIGN FOR TILE—CARAVEL (Treatment page 66)

THE MISSION OF THE CRAFTS

Charles F. Binns.

IN view of the present revival of the Crafts the man in the street is asking "What is it for?" and the question is perfectly reasonable. It is probable, nay, certain, that a large number of those practicing crafts do not themselves know why. Begun perhaps as a fad or a fashion, perhaps for want of something to do, the fascination of the work has taken hold until "the joy of the working" is experienced and then, for that particular case, no reason is required. But this is far from being sufficient to point out the real mission of the crafts. To understand the purpose one must realize the need.

The halcyon days of the crafts were in the time when every workman was an artist and every artist a workman, when gain was of less importance than quality and things were made to endure. The spirit of commercialism changed this and resulted in large production at low cost. This placed low priced wares at the command of the multitude and luxury, in the sense of the ownership of many things, rapidly increased. Consequently the value of workmanship was lowered and the purchaser was satisfied with machine-made ornament. Naturally, then, excessive adornment became the rule, and art was divorced from industry. These are obvious truths and the reiteration of them but paves the way to a consideration of important problems.

The American character is in the formative stage. A few years ago this could not have been stated and would not have been published, for the American people thought that they as a nation were complete and fully developed. They filled the position of the freshman who, as college boys say, "knows not and knows not that he knows not." Within the last two or three years, however, a great change has been wrought. American practice and method, principle and expression have been criticised in the public press as never before. The exposures of financial methods and the revelations of Boss rule to which readers are treated ad nauseam have only recently become possible. The people have reached the sophomore stage of comprehension, for he "knows not and knows that he knows not."

In the formation of national character the Crafts have a distinct mission to perform and this will be best understood by a consideration of the needs of the nation and how they may be met by the manipulative arts.

The needs are two, sincerity and simplicity, terms which are capable of wide application.

It may seem a bold thing to say that the American people are insincere and the word is meant not so much as a personal, individual trait but as a definition of the general trend of life. The common practice of living beyond one's means, the lavish use of veneer and imitation in the industrial arts, the general desire to be accepted at a fictitious valuation, these are indications of insincerity. Or if the

matter be pursued into commercial fields it is a theme of common conversation that stock is watered, false reports are spread and the market manipulated without regard to truth. This is an absence of sincerity and to crown all a fortune made by falsehood is distributed in benevolence.

But is it not the height of absurdity to claim that the crafts can change this?

A young man or woman who has studied any of the manual arts is necessarily impressed with a sense of the importance of reality. A person of normal temperament, dealing with material and manipulation can only derive real satisfaction from the work in the absence of qualms of conscience. An expert worker was once urged to conceal a flaw and was told that nobody would ever know it was there. "No", he replied "but I should." This knowledge would destroy for ever his pride in that particular piece of work for the true craftsman works not for praise or profit but for his own delight. If, therefore, his knowledge of himself and his motive be not free from conscious rebuke "the joy of the working" is lost.

And as this joy takes possession of the heart of a man, he becomes jealous of his reputation. He cannot put his hand to any work which is not as good as it can be, for the result of any such action would be to him a thorn in the flesh.

Thus does the dignity of labor acquire power. The standard of quality is open to the eyes of men. Every touch, whether of hand or tool, every gradation of tone or color is open for examination and comparison and by the verdict of his work the craftsman stands or falls.

As the individual, so is the nation and as an increasing number of devotees bows at the shrine of the crafts, each one receiving, even perhaps unconsciously, the blessing of a belief in sincerity, the effect upon the people at large will be widespread and deep.

The second need is simplicity.

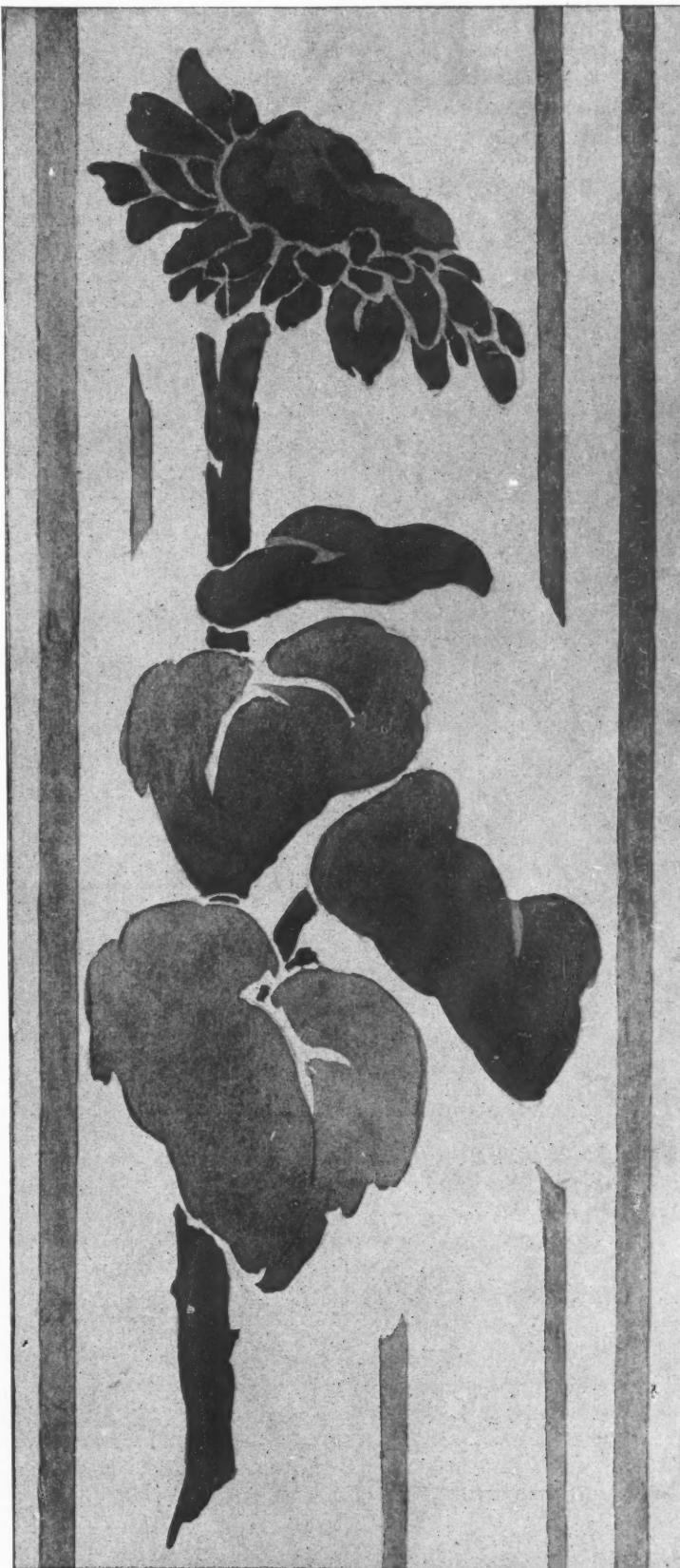
Human happiness is compassed not by the maximum of possessions but by the minimum of desires. In a multitude of surroundings the quality and individuality of separate articles matter little. If one's life be filled with a vast number of small efforts the energy expended upon each is trivial. In this way much to have and much to do make for the diffusion of powers and the belittling of values. In a word, complexity, whether of things or thoughts, is opposed to quality. Of course no proposition of this kind is capable of universal application, there are exceptions, but in the bulk the contention is true.

It may be proven by an inspection of the average parlor and by an investigation of the average life—meaning particularly the living life for which a man works.

In the home one is confronted with gaudy carpets, "tiger in jungle" rugs, machine made ornament, and scroll saw grilles. Bric-a-brac abounds and the greater part of it is machine made, bizarre in shape and decoration and fit for nothing but to accumulate dust.

It is to be feared that the life is to match. This is a subject upon which great restraint must be observed but when in summer small groups of women are seen on the porch at ten in the morning, clothed in wrappers, gossiping over the Sunday newspaper; and when it is known that these and other women assemble at three o'clock or earlier and play bridge for hours, one may be pardoned for believing that life is being frittered away in useless things.

These Marthas are "cumbered with much serving" but if it were intelligent or useful service it might be ex-



PANEL—SUNFLOWER (Treatment page 66)

cused. If value came of it it might even be commended. So much splendid work is being done in city and country by those who have chosen "the good part" that the waste of the majority is the more apparent.

The need is simplicity both in home and life and it is the mission of the crafts to promote this.

In the home, perhaps, this is sufficiently obvious but it will be well here to point out that the simplification of surroundings does not necessarily mean a lessening of cost. In fact if one elects to surround himself with a few things merely to save money he has altogether missed the point. A few things, yes, but each one of the best, each one a masterpiece bringing and ever repeating the message of a master. These are the works of which one does not tire. They become life-long friends and are so fashioned that they mellow but do not decay with age.

Returning to a home so furnished one is, even if alone, immediately surrounded by congenial company. Life becomes full and satisfaction is complete.

In this way also the daily life is affected. Surely it is not by accident or as a measure of reform only that the settlement houses have engaged in the crafts. In the development of character craftsmanship is akin to gardening. One can hardly think of a devoted florist but as a gentle, lovable man and any kind of a serious occupation which has for its purpose the production of value must exercise a potent influence over one who pursues it.

The worker in the crafts learns by doing. He has real and not fictitious standards of value by which to judge his work. He cannot now be satisfied with machine finish or meretricious display. He demands sincerity in his surroundings, and almost unconsciously his life grows more and more sincere. A love for clean, sound workmanship renders one dissatisfied with the distraction of the many things and the result is a simplicity of living which leads to simplicity of life.

The mission of the crafts is to teach these things and the more firmly they take possession of the American people the more persistently will they preach and the more patiently will they be heard.



SUNFLOWER (Page 65)

BACKGROUND—Cover with tinting oil colored with Brown Green; dust with two parts of Pearl Grey and one part Ivory glaze.

Leaves and stems to be painted over background with three parts Grey Green; flower, Meissen Brown and Albert Yellow, dust with Pearl Grey and follow tone in study closely.

This study can be applied to a vase.

If monochrome effect is desired use treatment given for cup and saucer, boat motif, in blue.

For green color scheme, first and second firing, New Green; third firing, use Special tinting oil tinted with Apple Green and dust with Ivory glaze.



CARAVEL ON TILE (Page 64)

MAKE the black portion of the design very dark; this can be done successfully by three firings, La Croix Delft Blue being used each time. The white china is left for the white portions.

This design repeated three times makes an attractive design for a stein.

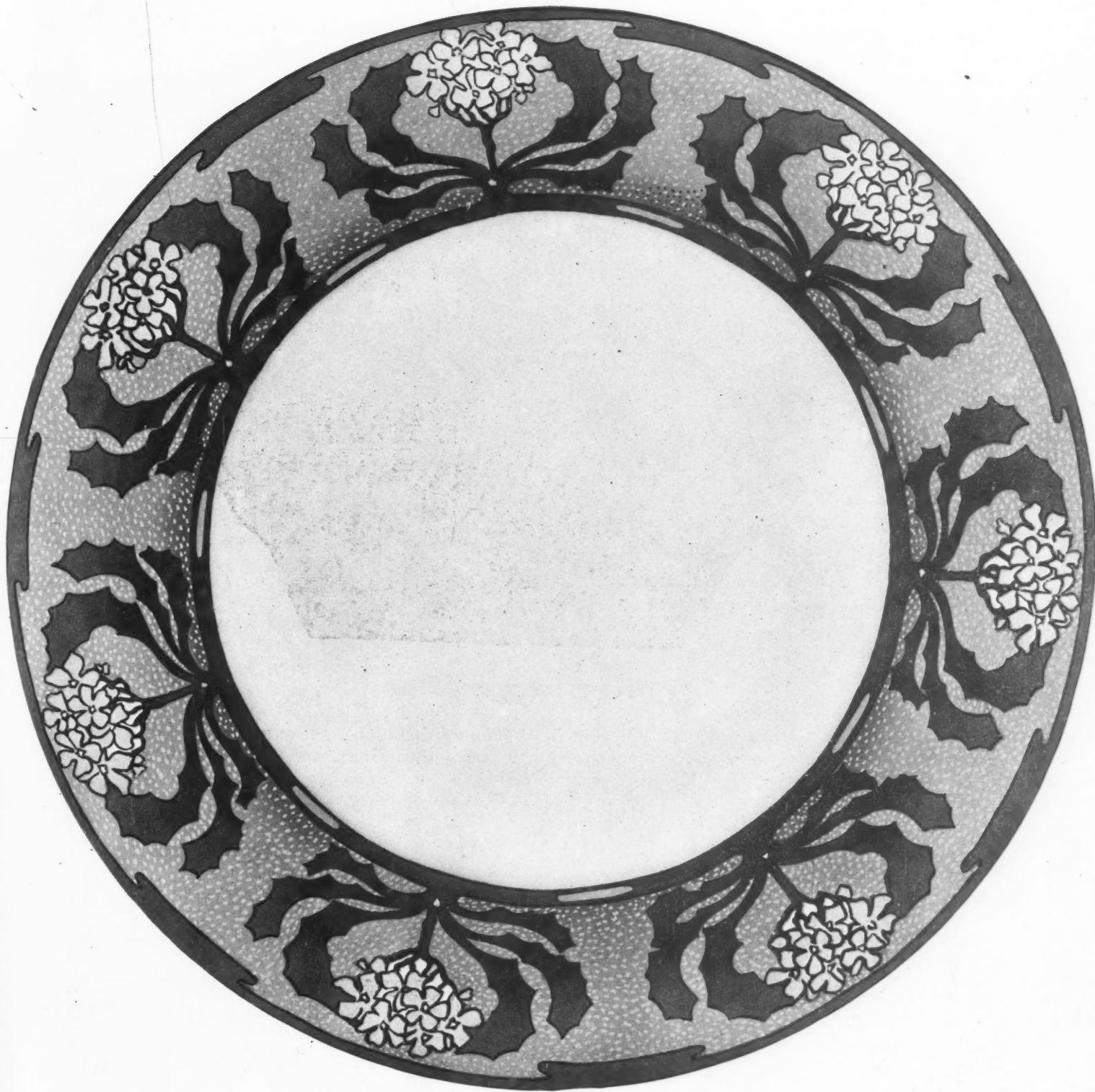


WISTARIA STUDY

FIRST Firing. Flowers, Violet No. 1 and 2. Leaves, Sea Green and Shading Green.

Second Firing. Rub a little Brown Green in enough tinting oil to cover entire design, pad well. In 20 hours dust with Pearl Grey.

Third Firing. Strengthen dark leaves with Sea Green and Shading Green. On stems lay a very thin wash of Shading Brown. Retouch flowers with two-thirds Violet No. 2, one-third Blood Red.



GOLD AND GREEN AND YELLOW LUSTRE PLATE

DRAW design with crow quill pen, using for outline Ivory Black with touch of Pompadour to give it warm tone; mix this with sugar water (one part sugar to seven parts water). Background, Yellow Brown lustre. Flowers and bands, Gold. Leaves, equal parts Royal Green and Brown Green and a touch of flux, and paint in very delicately.

Second firing—Over background, previously painted with Yellow Brown lustre, apply coat of Opal lustre, also deepen leaves near center of plate.

Third firing—Retouch gold; cover lustre with gold dots, soften green leaves with thin wash of Brown Green. This color should be tender and delicate.



TEAPOT, POND LILY

FIRST firing—Background and drawing of petals, six-sevenths Copenhagen Blue, one-seventh Banding Blue.

Second firing—Same as first. Leave flowers, leaves and grey marks on spout and handle, white.

Third firing—Cover entire form with tinting oil mixed with Deep Blue Green and dust in a few hours with Pearl Grey.

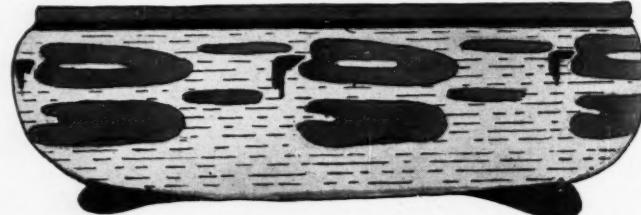
Gold and white or silver and white can also be used.

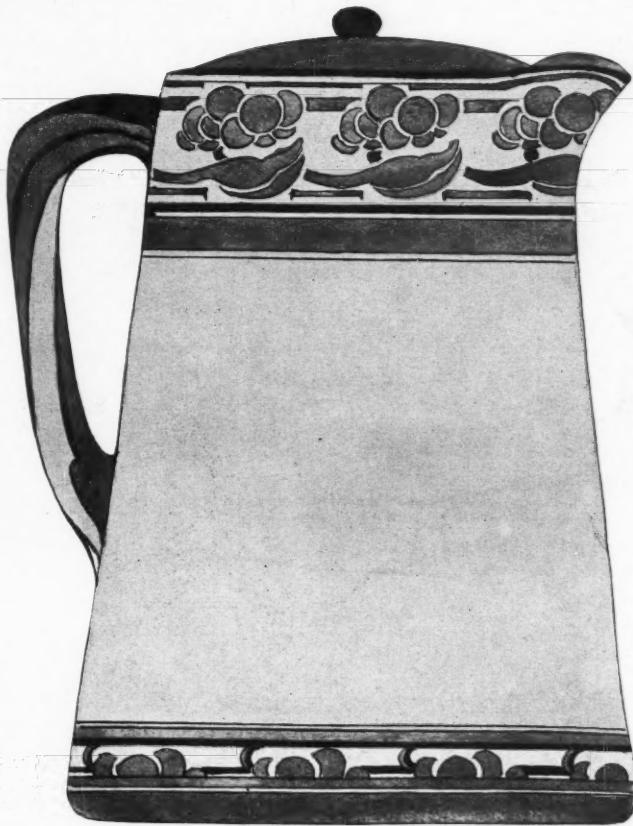


BONBON BOX AND COVER, CONVENTIONALIZED POND LILY

FLOWERS and stems in Dark Blue flat enamels (the proportions of flat enamels have been given in many previous numbers of THE STUDIO.)

Shade deeper toward centre; leaves and bands in Green enamel; small lines forming background in gold; background of center in gold also. Inner band in gold.

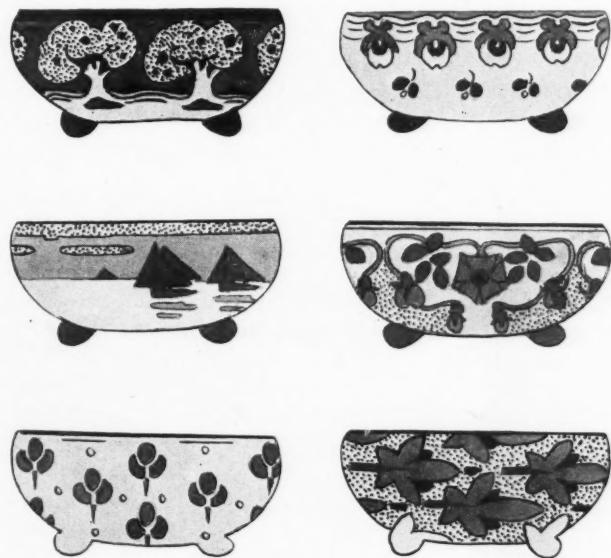




HOT WATER POT, GRAPES

BANDS and border design in dull silver, or bands and border in Grey Green. Space between borders, use two parts Copenhagen Grey, one part Pearl Grey.

Dust with Ivory glaze, or band and design of gold outlined with Black and space between borders in Light Green lustre.



INDIVIDUAL SALTS

THE designs can be applied to after-dinner coffee cups and saucers, collar button boxes, match holders and for many little things used for holiday trinkets and favors.

Morning Glory—Design in gold; outline Pompadour, applied with pen; lower background in Pompadour to agree

in tone with grey in design; for white portion leave china; feet in gold.

Or substitute Yellow Brown lustre for Red and outline with Black.

Spear shaped leaf—Leaf, Green lustre; black portion, Brunswick Black; background, gold dots.

This design can be used in vertical lines on small pitchers.

Clover leaf—An old fashioned effect can be obtained by painting this in Grey Green or Delft Blue or gold.

A good design for collar button box, and it can be easily arranged on the lid or cover.

Tree design—Tree, Dull Blue; trunk, Gold Grey; grass, Shading Green; sky, gold. Or trees and white portion of gold, dark portion Opal lustre.

Pansy—The design, in Green and Blue enamels on white ground.

Small Boat—Light Green lustre; boats and feet, gold dots; black outline, water white. Opal lustre can be used for the inside as it requires no padding.



JAR, BEE MOTIF

BACKGROUND of Deep Blue; wings, in silver lustre; body of dull silver. Lines and spots in body and wings in Black.

Or, gold outlined with Black on white ground; or bees of dull silver on white background might be preferable to the above combinations.



HUCKLEBERRY SKETCHES



CHESTNUT DESIGN

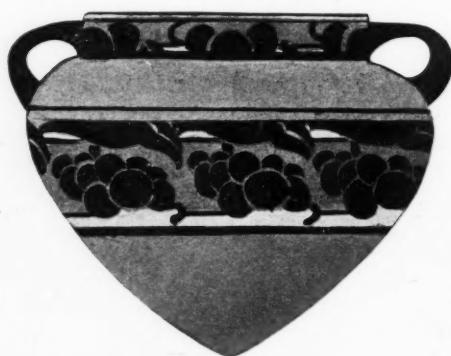
COVER entire surface with thin wash of Meissen Brown, dust Pearl Grey.

Second firing—Draw design and paint very delicately with equal parts of Ruby and Shading Brown.



JAR, BUTTERFLY

BUTTERFLY in gold; background of butterfly in Black. Lower light portion of design to be tinted with Chinese Yellow to which a touch of Brown Green and Meissen Brown has been added.



ANSWERS TO CORRESPONDENTS

T. M.—The only way we could suggest to remedy the gold on your Belleek tea set which is fired too hard and is muddy and blurred is to retouch with the hard or unfluxed gold. You might try this on one piece and if successful repair the others in like manner, otherwise we can only suggest retouching with the same Roman gold. We do not know what would be the effect of retouching with liquid bright gold and afterward with Roman gold. If neither of the suggested ways succeeds you might try this last, but retouch heavily as if never before gilded.

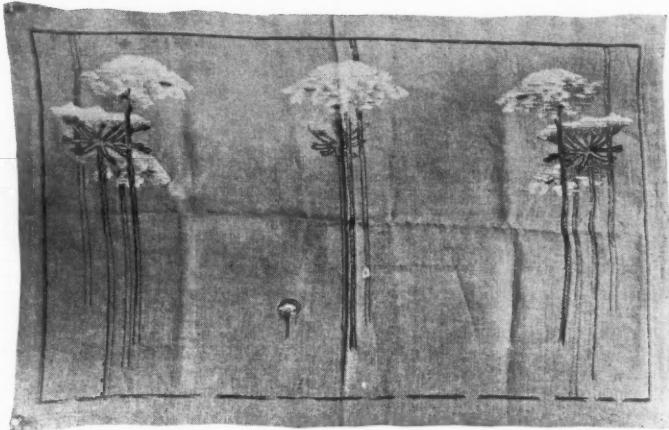
MRS. E. M. P.—China can not be fired in the oven of a stove or range. It must become red hot—or rather orange heat.

“Grand Feu Ceramics” treats entirely of the handling of porcelain clay and gives all necessary instruction for working in that medium. We think however, that you would probably prefer working in a lighter fired body. Mr. Charles Binn’s articles in KERAMIC STUDIO would be of great assistance. But the matter of building vases, etc. by hand or on the wheel would have to be worked out by yourself. The Alfred, N. Y., School of clay working, teaches this work in its summer school.

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



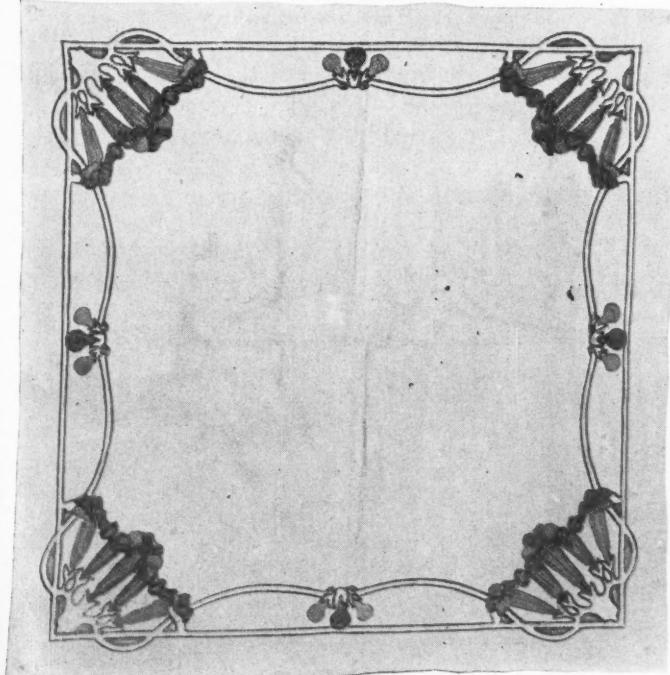
Designed and executed by Maud Robinson

DISTINCTIVE WORK IN DARNING

Mabel Tuke Priestman.

IT really seems a matter of congratulation when we compare the art needle-work of to-day with that of some twenty years ago. There is a unity of material and of design which is most pleasing, and there is no calling forth of pity for the needleworker, when examining the needle-work of to-day. Instead a warm admiration is felt for the skill of the designer, and worker, who is able to combine beauty of design and excellence of needle craft.

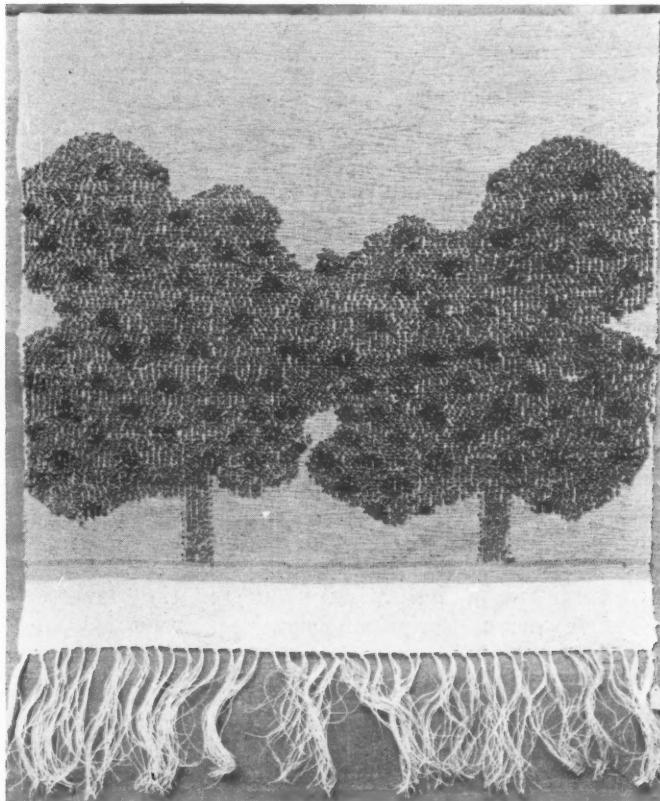
In no way is this more evident than in the development of darning. The old time darning consisted of the design in relief and the background patiently worked out in darning stitch, or else the design was darned on such fine Brussel's net that the making of it must have been a source of danger to the eye sight. The present fashion consists in the using of lustrous shades which are good



One of the attractive pieces sent to the exhibition by Newcomb College

enough for any background and the darning itself is confined to the design.

Most of our illustrations show exquisite pieces of darning which were exhibited at the recent exhibition of the National Society of Craftsmen in New York. The tree design with four panels is particularly effective. It is made of Russian crash which, being only fifteen inches wide, gives opportunity for dividing lines of darning to hide the same. The ground work is almost brown, while the warm terra cotta tones of the fruit harmonize well against the background of rich shades of green introduced in the leaves. The darning is very fine in some of the leaves, while others show quite a good deal of the ground work. In some leaves the darning runs up, while in others it runs crossways, giving a most charming variety in texture

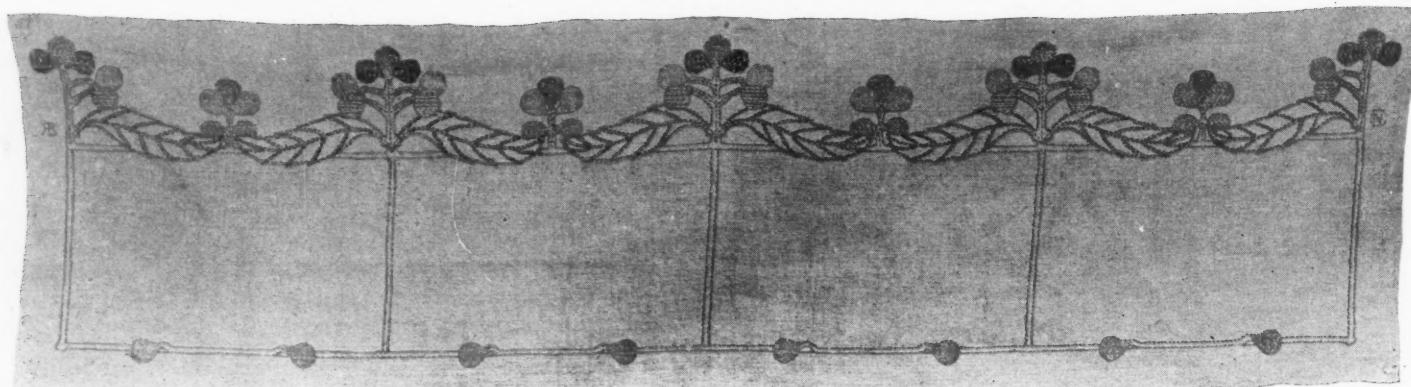


Darning in loops is somewhat of a novelty

as well as in color. There is something very clever in the way the trunks are indicated.

The panel seems to be a favorite form this season. Another panel was shown at the same exhibition with a design of fruit and leaves. The treatment is so different that there is no further similarity between the two. It will be noticed that the leaves are only outlined with two rows of darning, making them stand out in strong relief to the fruit which is in tones of red. The hand made linen on which this is worked is very charming in texture.

The horse-chestnut is the motif chosen for the attractive side-board cloth on soft brown linen, and here again



Designed and executed by Maud Robinson

the colors are rich pomegranate red, and soft greens. The introduction of fruit on the sides shows a good distribution of color.

The trumpet flower is a very unusual and decorative motif for needle work, and serves to make a most original design for a table cloth or table center. Usually the design points to the corners, but in this case the designer has reversed the order of things.

Most of this needlework is done by the art students at Newcomb College and is an evidence that their clever and artistic work is not confined to the making of pottery with which we are all familiar. This institution is making itself felt in the excellence of the work its pupils turn out.

One of the most artistic pieces of needlework at the exhibition was the oblong cover with hemlock as the motif. The stiff straight stems, and the feathery flower, is charming in its conception, and although extremely simple it can be seen that it emanated from the hands of an artist. The flower is worked in white silk, and shaded with gray, while one tone of green is used for the stems and outline.

Somewhat of a novelty is the introduction of looped darning. One illustration shows a tree motif worked in this way. The background is a mottled gray towelling and instead of the darning being flat, every stitch is raised, giving it a very quaint and unusual appearance. Naturally it would not be so serviceable as flat darning.

There are endless possibilities for the development of darned work and original designs can be worked out with the needle, which is after all true art, for with the fertile brain nimble fingers can often carry out quickly what the

brain directs, giving individuality to the work that is impossible when other people's designs are made use of.

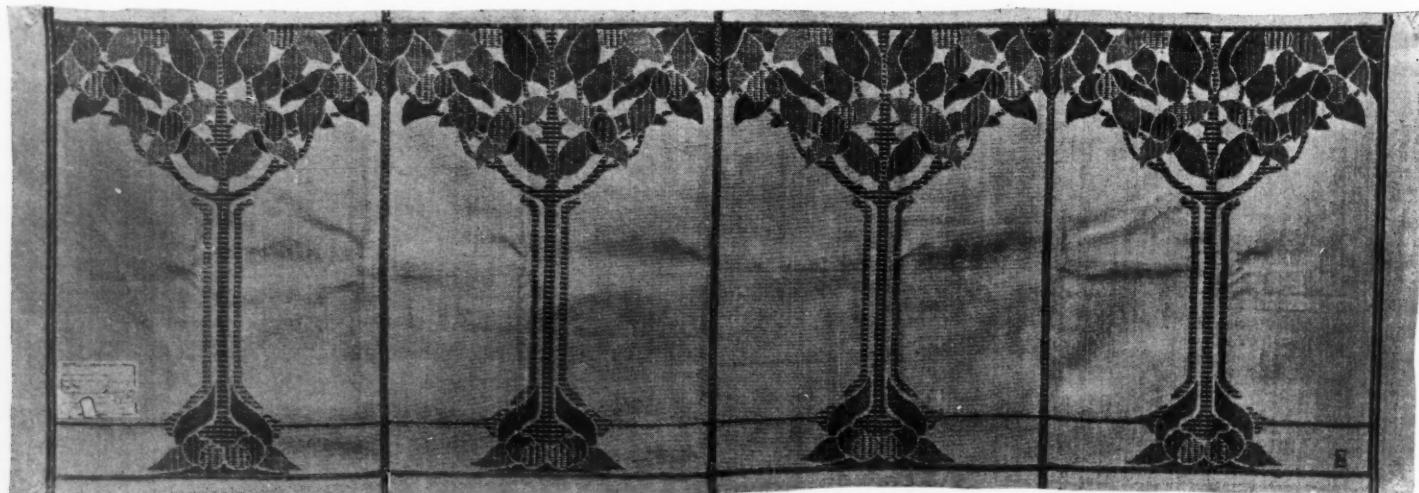
It is interesting to know that darning is the revival of the old Danish hand craft known as Gitteryl. Catherine de Medicis had her bed draped with hangings ornamented with this stitch. Altar cloths made in the sixteenth century are still preserved in England. There is a wealth of romance and historical association combined with the quaint mediaeval simplicity of the work, which makes the revival very interesting.

Another material that is much in favor for darning is a square mesh canvas which must be firmly and evenly woven. This can be bought with meshes of various sizes in white, and cream color. A soft square mesh net, sold for dress trimmings, is charming for making collar and cuff sets, one of the most practical uses to which this kind of work can be put to.

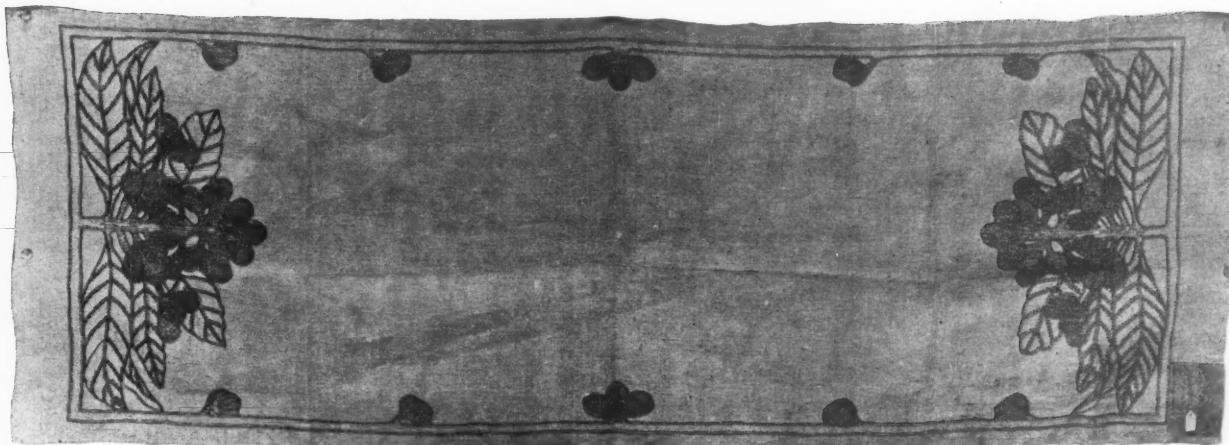
When darning the canvas, a long, blunt crewel needle must be used, threaded with a heavy twisted mercerized cotton. Quite a number of stitches can be used in darning.

The pattern may be darned, by counting the stitches, and if the design is geometrical, this is a good plan, as the figures will then be accurate. As it is impossible to draw a design on the net, a piece of cambric or heavy paper can be basted securely on, and the darning carefully done on this. Care must be taken that the threads lie smoothly and that they are pulled through evenly as the work will not lie flat after the paper or cambric is removed, if the work is too tightly drawn.

Darning can be varied by working the pattern upwards,



An effective Wall Panel designed on Russian Crash by the Art Students of Newcomb College, exhibited at the National Society of Craftsmen



Edna S. Reed is the designer and worker of this effective sideboard cloth

and forwards, until the places are all filled, but chain stitch is often used in connection with darning for making stem lines. Usually a single-darn stitch is the one that most people prefer, but work can be done by the double darn stitch when a high raised effect is desired. Variety is also given by running the stitches on the "bias" making diagonal lines and patterns and in steps. The straight and diagonal lines can be arranged to look like the treads and uprights of the steps of a house. To do this, three threads are woven diagonally, and half an inch space left, and then three more threads until the space to be filled is evenly striped. Single darn is then resorted to (on the straight) between the first two stripes, each space being filled in the same way at right angles to the first and so on until the leaf or flower is complete.

The basket darn is another stitch which raises the pattern in relief. Begin the work at the top of the space to be filled and work down, and to the right, taking one thread of the canvas each time. Then turn the work, and fill the next line the same way.

These are practically all the stitches that are employed in the most intricate fancy darning, and by it many beautiful patterns can be worked out, although in reality nothing is more decorative than the simple single darning on linen, relying only on the beauty of the material and the excellence of the design.



ANSWERS TO INQUIRIES

N. M. C.—We do not know of a process whereby textiles decorated with water colors can be washed. Textiles printed with oil colors thinned with turpentine and afterwards ironed can be washed, care of course being used.

B. C.—A good paste for leather is made in the following way: take 1 lb. of flour, two quarts of water, one-half ounce of nitric acid, one dram of boric acid, one dram of oil of cloves, make in the same way that starch is made and strain through cheesecloth.

G. O.—Etching ink for glass is made by mixing equal parts of hydrofluoric acid, fluoride of ammonia and dry precipitated barium sulphate and rubbing them together in a porcelain mortar, when well mixed the mass is transferred to a platinum dish, or one made of gutta percha and fuming hydrofluoric acid poured over it rapidly. The mass must be stirred constantly with a gutta percha rod, until the impression left by the rod vanishes. The fluid made in this way can be applied with an ordinary steel pen and the glass written on is etched immediately. The ink only needs to stay on the glass for 15 seconds.



STUDIO NOTE

Mrs. Gertrude T. Todd, of Kansas City, Mo., has gone to New York to study for two months. Mrs. Todd has suffered a heavy loss from fire, her studio being entirely burned.

LEAGUE NOTES

Outline of Study Course, 1907-1908

Problem 1—Facts from Roses.

Problem 2—Low wide bowl, two sizes in French China, one nine and one-fourth inch, one and three-sixteenths inch rim, and another six and one-fourth inch, thirteen-sixteenths inch rim, use either size. Or a low dish in German china with flat, oval rim, sometimes called "Crab plate" eight and one-fourth inches. These give a chance for decorating inside as well as rim.

Problem 3—Vase. Choice of Wheeler vase or eighteen inches cylindrical vase made by Willets, No. 639½ or smaller cylindrical vase eleven inches in German china.

Problem 4—Chop plate, coupe. Size, eleven and one-fourth inches. Suitable decoration for use on table.

Problem 5—Fernery built, thrown or moulded of clay.

Problem 6—Outline of flower bowl, two or three inches high, nine inches wide, with perforated interior plate to hold stems.

Problem 7—Sugar bowl to be manufactured from best drawing of last year decorated with rose design.

Conventional ornament on all pieces. Members are requested to send in number one and two by October first, number three November first, number four December first, numbers five and six January first, number seven as soon as possible after it is manufactured, outline will be sent to members or published in KERAMIC STUDIO. This will give ample time to finish the pieces before the annual exhibition. Try and send drawings exact size.

Much can be accomplished this year by the League if there is a union of heart, thought and effort of members, let each do their share and remember that according to eminent authority "in America to-day is waking to life the New Great Art School of the world."

Send all designs and correspondence regarding study course to President of the League, Mary A. Farrington, 1108 Norwood Ave., Chicago.

The following notes made by our critic, Miss Bessie Bennett, are for the assistance of beginners and in reply to numerous questions:

"A jury in judging art crafts articles for exhibition purposes has to consider primarily three things, Originality, Craftsmanship and Color. These in turn have subdivisions both numerous and subtle, but of minor importance.

Facts from flowers mean careful and minute analysis of roots, stems, leaves, flowers and parts of flowers. Pencil sketches would be best for the purpose. Make a pencil note of the connection of leaf to stem, a note of the connec-

tion of the petals to the central section of the flower, a note of the single petals from both front and side. Note the seed pod closed, also partly open and so on until the entire growth could be reconstructed from memory.

Conventional design includes the use of geometric forms. All design is founded on geometric arrangement, although, for expression, we do not always indicate by actual lines. If masses of ornament are properly placed both in relation to a given idea and to the surface to be decorated they are based on geometric knowledge."

MARY A. FARRINGTON, Pres. N. L. M. P.

W. A. MAURER COUNCIL BLUFFS, Ia.

White China for Decorating

The largest and most complete line in the United States

All Colors for China Painting

ART MATERIALS GOLDS
REVELATION KILNS

PRICES THE LOWEST

SEND FOR COMPLETE CATALOGUE
(Mailed free of charge)



L. REUSCHE & CO.,

6 Park Place (near Broadway) New York

Are you interested in high grade materials for the studio? We control the output of the "Elarco" Brand (unparalleled quality), hand-made French China Painting Pencils and Brushes.

We are sole agents for Hancock's Celebrated Ceramic Colors, including their Paste, Carmines, Pinks, etc. We have sole control of "Elarco" Rose which will stand repeated firing. We are manufacturers of "Elarco" Mat Roman Gold.

OUR CATALOGUE

a veritable encyclopædia of information—for the asking.



Pouyat
China

ON WHITE MARKS ON DECORATED

J.P.
L.
FRANCE

J. POUYAT
Limoges

The finishing touch is that indefinable finality of artistic effort which gives Pouyat china its enduring claim to supremacy. Every passing season witnesses a steady increase in the American demand for the best that the Pouyat factory produces. We are keenly alive to the importance of this demand, and we respond to it with due appreciation.

PAROUTAUD & WATSON
37 and 39 Murray Street, New York

JULY 1907
SUPPLEMENT TO
KERAMIC STUDIO

VIOLETS—MARIE CRILLEY WILSON

COPYRIGHT 1907
KERAMIC STUDIO PUBLICATIONS
ATKINSON, NEW YORK

